



Jane Fonda calls for student support in her campaign to end U.S. aid to South Vietnam. (photo by Mark Babushkin)

# Fonda Lobbies Congressmen, Wants S. Vietnam Aid Ended

by Jim Thomas and Mark Brodsky  
Hatchet Staff Writers

Jane Fonda, political activist and actress, in a speech Wednesday described her congressional lobbying efforts as part of the Indochina Peace Campaign to end United States aid to the South Vietnamese regime. Fonda's activist husband, Tom Hayden, and folk singer Holly Near were scheduled to participate in the program, but were not present.

Fonda, who is in her third week of a month long stay in Washington, told an audience of 200 in Lisner Auditorium there is a new, unpublicized war in South Vietnam and that 60,000 Vietnamese have been killed since the signing of the peace agreement in Paris a year ago.

"According to Amnesty International, 200,000 of the 20 million South Vietnamese are imprisoned. There are more political prisoners in South Vietnam per capita than in the rest of the world combined," Fonda said.

The Indochina Peace Campaign is an organization seeking to develop a program to bring groups together in lobbying efforts and to mobilize public opinion against Administration support of the Thieu government in South Vietnam.

Specifically, the organization wants to force the freeing of political prisoners, the return of refugees to their homes, and the reinstatement of the South Vietnamese people's freedom to speak, assemble, and print uncensored newspapers.

"We can see today the fruits of a decade of protest. We

have within our grasp today the means to end the new war in South Vietnam."

Fonda urged GW students to contact their Congressmen and to "adopt a prisoner," to ensure that each prisoner is treated properly. She also encouraged GW students to form a campus group to achieve these ends. "If we don't act soon on this, in a year Vietnam may be a big war again," Fonda said.

Fonda is trying to get citizens and Congressmen to endorse a three-point Indo-Chinese Peace Pledge. The pledge seeks to halt direct military reintervention in Vietnam, to ensure that

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no U.S. funds will be used for police and military purposes, and to see that no non-humanitarian aid is given to any country which violates the peace agreement.

She said 20 more votes in Congress are needed to stop U.S. aid to South Vietnam. She expressed optimism that with the expected influx of liberals following the 1974 Congressional elections, support for the Thieu regime would end.

In a slide show following her introductory remarks, Fonda commented upon what she called the "forced urbanization" of millions of South Vietnamese from rural areas to already overcrowded cities.

Through the urbanization policy the "countryside, ecology, cultures, institutions, and even the shapes of bodies changed," she said. Many of the wives of men favorable to the westernization of South Vietnam underwent plastic surgery in order to look more American, she explained.

She described the current situation as "a basic conflict between a majority of people who want to maintain the old traditions and customs, against a small minority who want U.S. values to reign."

She said because of this majority sentiment, President Thieu was afraid to hold democratic elections, instituting a police state instead. This police state, she said, had the fourth

(See FONDA, p.2)

# HATCHET

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THE GEORGE WASHINGTON  
UNIVERSITY

February 14, 1974

## 1199 Draws Up Union Resolution

by Mark Brodsky  
Hatchet Staff Writer

A group of GW students and hospital workers adopted a resolution Tuesday night supporting the right of GW hospital workers to unionize, and planned a meeting with President Elliott at noon today. At that time, they intend to present him with the resolution.

The resolution calls for the reinstatement of the 24 hospital workers fired after a sit-in in the hospital lobby on November 30, the dropping of all criminal charges against persons arrested at the sit-in, and the immediate recognition by the Administration of the hospital workers' right to a union election.

The resolution states, in part, "We find it astounding that an educational institution such as GW would attack the basic rights of workers to organize freely, which have been morally accepted by society and guaranteed legally for most workers for at least 35 years... We vote to go on record as supporting the union struggle of local 1199."

The resolution is the latest in a series of confrontations between the hospital workers, who want to become part of Local 1199's Hospital and Nursing Home Union, and the hospital administration.

A copy of the resolution is to be sent to Donald C. Novak, GW Hospital administrator, who has refused to see the workers concerning their desire to vote on the formation of the local.

The 55 arrested hospital workers will be tried Tuesday, Feb. 19, on charges of illegal entry, stemming from November's sit-down protest.

One member of the 1199 organ-

izing committee said that the workers wanted an increase in wages, in health insurance benefits, and greater opportunity for advancement. She said "The hospital administration doesn't respect the workers. A union is the only way to gain our rights and to be treated as individuals who do have human rights." She complained that under the present system, the workers have no job security. "If the supervisor doesn't like you, you can be fired," she said.

A number of representatives of campus organizations declared their

(See HOSPITAL, p.5)



Representatives of Union 1199 and student supporters discuss a resolution calling for the reinstatement of fired hospital workers. (photo by Mark Babushkin)

## Committee Withdraws Solzhenitsyn Letter

by Digby Solomon  
Hatchet Staff Writer

The Washington Ad Hoc Academic Committee for Intellectual Freedom has withdrawn an open letter it drafted to be sent to Soviet leaders demanding the immediate release of Alexander Solzhenitsyn after learning that he had been expelled from Russia.

A spokesman for the Committee said that even though Solzhenitsyn was out of physical danger, many Russian intellectuals were still being harassed by the Soviet government.

The Committee held a symposium Tuesday night at American University to discuss Solzhenitsyn and approve a letter drafted to Leonid I. Brezhnev, head of the Russian Communist party, Alexis N. Kosygin, chairman of the Council of Ministers, and Vyacheslav P. Yelyutin, minister of higher education of Russia.

The letter, expressing "grave concern over the current persecution campaign... against Alexander Solzhenitsyn and other individuals" was shouted down by the audience of 500 as being too weak. The committee members then changed the letter to include a demand that

Solzhenitsyn be immediately released.

The letter was withdrawn and was due to be re-drafted yesterday, when Solzhenitsyn was expelled from Russia. Professor Vadim Medish, of American University's foreign languages department, said the letter "no longer applies."

However, the committee, which held an emergency meeting yesterday morning, is worried that Solzhenitsyn's family will be held hostage. The committee, Medish emphasized, was concerned with Solzhenitsyn as the symbol of Russian oppression against intellectuals, but is also worried about the plight of other intellectuals in Russia, such as Physicist Andrei Sakharov, and about Russian Jews who have not been allowed to leave Russia.

Solzhenitsyn arrived in Frankfurt yesterday morning, and was invited to stay at the Cologne home of Heinrich Boell, 1970 Nobel Prize winner, according to the German Press Agency.

The agency said it had learned that Moscow had stripped Solzhenitsyn of his citizenship, and would allow his family to rejoin him in the West if they so desired. The Russian Embassy in Washington was unwilling to make a comment.

A spokesman said he had no official confirmation of yesterday's events.

The Washington Ad Hoc Committee is made up of students and faculty members from area universities, including George Washington, Georgetown, Catholic, American, Howard, John Hopkins, and the University of Maryland. The Committee was set up to serve as a vehicle "for our common concerns about human rights."

The two main speakers at the symposium were Congressman Jack Kemp (R-NY), and Rev. Alexander Schemahn, dean of St. Vladimir Orthodox Seminary in New York.

Kemp said he would introduce a resolution in the House Wednesday urging that the U.S. stop all trade negotiations with Russia, and withdraw all cultural and scientific missions and exchanges from the Soviet Union until the "harassment of intellectuals, cultural and religious minorities," is brought to a halt.

Kemp said not using America's economic might at this time would be like not having used military force against Nazi Germany in 1940, and warned that Solzhenitsyn's arrest Tuesday night

(See SOLZHENITSYN, p.3)



# Jane Fonda on Vietnam, Congress and Art

The following are excerpts of an interview with Jane Fonda conducted by Hatchet staff members Ron Ostroff and David Goldstein. The interview took place just prior to Ms. Fonda's speech at Lisner Auditorium.

**Why are you in Washington?**

Tom Hayden and I are in Washington as representatives of the Indochina Peace Campaign (IPC) to meet with members of the House, particularly those people

What we saw as we reviewed the last year, with the Watergate crisis strengthening Congress, weakening the executive, making Congress more vulnerable to constituent pressure, with the American troops and POWs home, thus reducing the hawkish elements' justification for involving themselves in any massive way in Indochina—a new situation was created.

The objective conditions for the anti-war movement have changed so

in Congress.

I, like millions of other people, was forced to examine the whole nature of U.S. foreign policy.

**At that time, didn't you suffer from a lack of credibility?**

At the beginning I did. When I first started talking out against the war, it was just about the time that "Barbarella" was being released to local movie houses. People found it very difficult to reconcile this image that they had of me on the screen with the person they heard talking about Vietnam.

Now four or five years have gone by and I have been consistently involved with the war and I think a lot of the things that we have been saying for a long time have been pretty well established by fact. Credibility has been re-established with the Watergate hearings and the information that's coming out of there.

**How and when did you first become an activist, and why?**

Because of the anti-war movement. It was not very long ago, I'm ashamed to say, it was 1969. I had been very apolitical and had been living out of the United States for seven years and so I was away when the anti-war movement started in this country.

Suddenly people like me who had been laggards, were forced to look at television, see a half a million people marching around the Pentagon, getting their heads bashed in. They saw soldiers deserting from Vietnam talking out about what had happened over there.

**What does it take to get Congressmen to really do something?**

Someone who is on the staff of the

Foreign Relations Committee said the other day that people on the hill are like a herd of turtles. It's like a pack of turtles all staying in turtle fashion close together. If any one turtle sticks its head out in front of the others, he will have his head cut off. I think that this is a pretty fair description of situation in Congress.

A number of representatives are aware of what is happening but are generally ignorant of the peace agreements and its real content.

**You have gone this far with your activism, have you ever considered going even further and running for office?**

No, no...I'm an actress. I'm an activist, but I'm not a politician, I'm an actress.

**As an actress and a political activist, what do you see as the role of politics in art?**

I don't see that there is any necessary contradiction between the two. The contradiction comes in the

apparatus of Hollywood. One of the reasons that I want so much to continue acting is that I think that it is a way of raising issues and raising people's consciousness through the medium of movies and television—the mass communications media. I am working right now with other people on several films that could do this.

**What kind of scripts would you consider?**

I think one thing that is very important to deal with culturally is the Vietnam era. I mean look how our lives have changed in the last ten years. Our values have changed, the way we think about ourselves, the way we view the government and we evaluate success. I don't think we have accepted the values that have been handed down. A lot of this has to do with the war and how it has opened our minds and our eyes a lot.

It's going to have profound repercussions in our society for generations to come.

**FONDA, from p. 1**

## Fonda Goes to Hill

largest army and the third largest air force in the world.

"There would be no South Vietnam, no apparatus called a government, if it weren't for the United States," Fonda said. She said South Vietnam was what the North Vietnamese called a "puppet" regime.

Fonda said U.S. attempts to establish a "Honda culture" in South Vietnam have "made South

Vietnam a U.S. subsidiary."

"The Administration believes that if you change the social fabric of the country, then the U.S. can defeat the Vietnamese people."

This, said Fonda, is part of a "Nixon-Kissinger godfather philosophy," which also attempts to buy off the other super-powers, Russia and China, so that the U.S. will have sole domination of South Vietnamese affairs.

"There is a basic contradiction between empire and democracy," Fonda added. "For every Vietnam there is going to be a Watergate."



who are on the committees that determine how much money goes to Indochina and for what purposes in order to raise the issue of U.S. aid, how it is being misused, and how it violates the peace agreements.

Then next spring and fall, when the votes come up, we will know where to apply pressure. We are learning how Congress works so that we can be more effective.

that we could apply pressure in very traditional and conventional ways, pressuring Congress to achieve our goals. Our goals would be to stop U.S. aggression through these new forms in Indochina and thereby end the new war.

To see how successful this can be just look at what happened on August 15th, when the bombing of Cambodia was stopped by a tie vote

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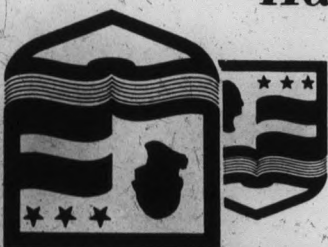
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### Hatchet



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*If All Goes Well***Paris Cafe Plans Submitted**by Keith Stouch  
Hatchet Staff Writer

GW students may recall a long-circulating "rumor" that a 1920's style French cafe was to take the place of the vending machine area on the ground floor of Center this term.

Last week that rumor came a step closer to reality. After a month's delay, the University Architect, Everett Fellingner, submitted plans and drawings for the proposed cafe to Vice President of Student Affairs, William P. Smith for his consideration. Fellingner was called away on jury duty for over a month last year causing the delay.

The \$26,000 remodeling job would enable the present vending area to be converted into a cafe for student use several nights a week, with the Program Board sponsoring entertainment.

Funds remain the major obstacle thus far. The University and the

Center Governing Board are to decide where the money will come from.

Boris Bell, director of the Center, said "The question of University financing for the project is a very serious problem being that funds are so tight." The Center Governing Board and the University Finance Committee will try to resolve how financing will be divided at their meetings, Bell said.

New furniture, a new type of subdued lighting, partitions and a stage, and a red, white and blue canopy would accent the area, according to Bob Garber, a member of the Governing Board.

Coffee, tea, wines and cheeses will be the main bill of fare, said Garber since cooking facilities can't be installed in the area.

According to Bell, the cafe would complement the Rathskellar. Whereas the Rat leans toward rock music, the cafe would lean toward a quieter atmosphere. The cafe might be open several nights a week, and entertainment could range from music to poetry reading, said Bell.

During the day the canopy and canvas partitions would be rolled into the ceiling and the area would be open as it is now. Planters would be placed along the east end of the open area and student artwork would be on display.

Once funds are available it will

only be a matter of weeks to remodel the area. Garber said furniture would take at least three months to arrive after it has been ordered but the cafe could open without it. He said he would like to see the cafe open this term, but added, he doesn't want to get anyone's hopes up too high.

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Author Alexander Solzhenitsyn is in Frankfurt, Germany, after being expelled from the USSR following publication of *Gulag Archipelago*.

**SOLZHENITSYN, from p. 1**

might be the beginning of a new wave of oppression.

Although Solzhenitsyn has since been sent to Germany, a spokesperson for Kemp said yesterday he still planned to introduce the measure, since those left behind are still facing oppression.

Rev. Schmemmann said Solzhenitsyn's latest work, *Gulag Archipelago*, marked the end of his crusade, as it had finally exposed what he termed "the brutalities of the Soviet system." Schmemmann added, "277 people helped Solzhenitsyn write that book."

Schmemmann said that *Gulag* would earn Solzhenitsyn more enemies both in Russia and abroad, as it had exposed the myth that the Communist revolution would have been benign had it not been for Stalin. "Stalin or

no Stalin, something has happened much deeper than just the revolution," he said.

Senator Henry Jackson (D-Wash) telephoned the symposium and dictated a message to those attending. "The actions of the Soviet authorities [against Solzhenitsyn]... underscore the question of whether the Soviet Union wants a genuine detente."

The members of the committee present stressed their concern with the problems of all those in the U.S.S.R. According to Prof. Medish, Solzhenitsyn had the human right to remain in Moscow if he chose. Others, such as Russian Jews, should be allowed to leave if they wished, and intellectuals should not be subject to constant harassment.

**"The world stands on three things: Torah,  
work, and deeds of loving kindness."—Pirke Avot**

*What are you doing for your people and the world?*

- I Adopt a prisoner of conscience—24 yr. old student Yuri Pokh is serving a 3½ yr. sentence in a Soviet Labor Camp. His crime: a desire to go to Israel and live as a Jew. He needs your support: Contact JAF for specifics regarding his situation, his family, background, address.
- II Tay-Sachs Disease: The rare "Jewish" genetic disease that strikes those of Eastern European descent. If you are interested in working on a program involving the education and possible testing of students in the GW community, contact JAF.
- III Study Groups: Want to get together and study/discuss different facets of Judaism? Contact JAF.
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## Martha's Birthday Bargains Near

Martha's Marathon of Birthday Bargains will give someone a chance to have lunch with Art Buchwald, experience a day in the life of a Ringling Brother's circus clown, buy Charles Colson's pipe, and a slew of other novelties, at just the right price.

The auction, to be held on Friday, Feb. 22 at 7:30 p.m. in the Center Ballroom, will be sponsored by the GW Residence Hall Association. It will provide financial aid towards the cost of housing for dormitory students next year.

The committee is collecting auction items from the campus, the community, and Capitol Hill, with a

gavel from the Watergate Committee being a prime target. Other items that will definitely be auctioned include Sen. Howard Baker's (R-Tenn.) letter opener, lunch with E. K. Morris, former chairman of the Board of Trustees, an autographed copy of a book by Sen. Edward Kennedy (D-Mass.), and an autographed copy of the impeachment resolution introduced by Rep. Robert Drinan (D-Mass.).

For the more practical, there is a Giant Food gift certificate, rights to any room in Crawford for next year, a free page in the Cherry Tree, free transcript service, three free admission passes to all '74-'75 Program

Board activities, a case of Coors beer and two tickets to all drama events for the upcoming year. The rest of the items will be announced at the auction.

Last year's big money makers were lunch for two with Art Buchwald at Sans Souci (\$300), a clown for a day (\$285) and a courtesy card for free parking (\$150). Most of the items were auctioned off for between \$15 and \$50.

The bidding competition of '73 netted \$3700 and equal or greater income is expected this year.

A band will also be featured at the auction, paid for by the Joint Food Services Board.

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# MARTHA'S MARATHON

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# interlude



Arts & Culture Supplement to the GW Hatchet

## A Valentine. For Gertrude. Stein.

by Scott Bliss  
Arts Editor

If one were to choose a special month in which to commemorate the life and work of Gertrude Stein, February would be that month. Not only is it unfinished, but it also calls to mind a multitude of different impressions. We run from Groundhog's Day to presidential birthdays to Valentine's Day, and, if the moon is right, Ash Wednesday. This year, February is particularly appropriate for a look at Ms. Stein, since it is the 100th anniversary of her birth.

Nearly everyone is familiar with some aspect of Gertrude Stein's life, whether it be Alice B. Toklas' brownies or "a rose is a rose is a rose." Indeed, Ms. Stein has been for quite some time an object of attention, if not for her writings (which certainly deserve a great deal of attention), then for her lifestyle, which, set as it was in the heyday of American expatriates in Paris, is the focus of a goodly amount of romantic nostalgia.

Gertrude Stein is an arch-character in a profession noted for more than its share of characters. She could (and did) argue with T. S. Eliot on the use of split infinitives; she let one of her discoveries, a struggling young Spanish painter named Pablo Picasso, paint her portrait, and then frustrated his work by having her hair cropped; she was misquoted by Hemingway ("the Lost Generation"), and her writing caused a general furor in the literary world of the time.

Gertrude Stein was started on her literary career when she joined her brother, who was studying at Harvard, at Radcliffe. She had no intention of getting a degree, but spent most of her time at literary teas and other social events. From Radcliffe, she went to Johns Hopkins to study psychology. While she was there, she participated in several experiments with automatic writing. This sparked her interest in the more spontaneous side of human nature, and, as a corollary

to this, the spontaneous side of literature.

Her move to Paris placed her in the arms of the artistic colony of expatriates in that city, and she soon came to dominate the scene. Her lifestyle was a source of much speculation in her home country, while her writings were a source of controversy and confusion in literary circles.

In considering Ms. Stein, perhaps it is better to let her speak for herself. "Every masterpiece came into the world with a measure of ugliness in it. That ugliness is the sign of the creator's struggle to say a new thing in a new way, for an artist can never repeat yesterday's success. And after every great creator there follows a second man who shows how it can be done easily. Picasso struggled and made his new thing and then Braque came along and showed how it could be done without pain. The Sistine Madonna of Raphael is all over the world, on grocers' calendars and on Christmas cards; everyone thinks it's an easy picture. It's our business as critics to stand in front of it and recover its ugliness."

Ms. Stein may be a hard act to follow, but it has been done, quite successfully. Tonight at 8:15 in Strong Hall Lounge the Program Board's Performing Arts Committee will be presenting Nancy Cole in a one-woman show entitled "Gertrude Stein's Gertrude Stein," a dramatic/interpretational presentation of excerpts from Ms. Stein's works.

Ms. Cole, born in Chicago and living in Paris, has been directed by Samuel Beckett and appeared in the American stage and radio premieres of Beckett's *All that Fall*. Since first creating "Gertrude Stein's Gertrude Stein," she has performed it at the Edinburgh Festival, and throughout Europe and the U.S.

Admission to the program is free and wine and cheese will be served.



Gertrude on the grass alas. (photo by Carl Van Vechten, 1934)

## Topographic Oceans Transcends the Expected

by Tim Owens

1973 saw two major British groups, Jethro Tull with *A Passion Play* and the Who with *Quadrophenia*, release complex concept albums just prior to touring the U.S. Following about two weeks of performing *Passion Play* in North America, Jethro Tull cancelled touring for at least a year because of harsh criticism. When the Who played selections from their latest opus to their Yankee fans two months ago, the audience greeted it with yawns and scattered cheers, but the album has sold very well since then.

Now Yes have come to our shores after having released the ambitious *Tales From Topographic Oceans*. Yes have quite a task in introducing this piece to their American audiences.

*Tales From Topographic Oceans* is Yes' first trip into the recording studio since *Close to the Edge* a year and a half ago. The album marks a new phase in the life of the group which may disappoint some of their fans who are more used to their live performance. Unfortunately, because of the piece's sheer complexity, it takes more than one listening fully to appreciate it, but every listening confirms the band's talent and tastefulness that have characterized all of their albums.

The composition is a four movement interpretation of the Shastri scriptures as described by Paramhansa Yogananda in his *Autobiography of a Yogi*. The four part scriptures cover all aspects of religious and social life. Jon Anderson and Steve Howe devised the basic structure of the piece with the other three members of the group adding their own touches.

The first movement, "Shurtis: The Revealing Science of God, Dance of the Day," is a musical search for the Supreme

Being. Jon Anderson's vocals dominate with lyrics that are as much a part of the instrumentation as Rick Wakeman's keyboards. Seemingly nonsensical words are used solely for their sound quality.

The movement features good synthesizer and mellotron along with Steve Howe's excellent guitar work. Dawn is the beginning of the individual's search for God through himself. "What has happened to the song we once knew so well?" The forenamed song is the knowledge of the past which one must not forget.

Jon Anderson continues to dominate the album in the second movement: "Suritis: The Remembering High the Memory." A calliope effect opens this second side as Anderson sings of "Sailing away among your dreams." The voyage on the topographic oceans has begun. The mind of the listener is the ocean as he is urged to appreciate all the impressions and knowledge of the past that is stored in the mind.

This movement is slow in developing, but by the time Anderson's lyrics are half over, the band begins to play with the tightness that has long been associated with Yes. As the voyage begins—"Don the cap and close your eyes. Imagine the glorious challenge," the beat picks up into "Roundabout"-type rock. Wakeman is spotlighted at the end of the movement when he furnishes a chorus effect from the mellotron, and mournful wails from the Moog. It becomes hard to believe that it is only one person who supplies all the music here.

The culture of lost civilizations is the theme for "Puranas:

The Ancient Giant Under the Sun." Whereas the first two movements of *Topographic Oceans* are dominated by Anderson's lyrics, Yes' instrumentalists take over in this third movement.

It opens with a guitar and percussion segment which is similar to ex-Yes drummer Bill Bruford's work on King Crimson's *Larks' Tongues in Aspic* album. Alan White carries the drumming off very well. Wakeman and Chris Squire on bass come in, but the focus is on Howe's excellent acoustic and electric guitar throughout. Tempo changes usher in Anderson's lyrics about the splendor of the civilizations of Atlantis, the Chinese, the Indians, and others. This is the greatest step forward in Yes' musical development on the album.

*Tales From Topographic Oceans* concludes with "Tantras: Ritual. Nous Somes du Soleil." Life is a contest between sources of evil and pure love. A struggle ensues and the individual achieves a positive spiritual direction. "Nous sommes du soleil." We are of the sun. We can see. No one dominates this movement as the band opens it with a long instrumental introduction. Guitar, Moog, and Anderson's backing vocals play the same melody in harmony.

Things quiet down with some soulful guitar playing that begins to build on the melody of "London Bridge's Falling Down." The percussion here by White is especially interesting. This nursery rhyme leads into the main theme of the song—"We love when we play." The struggle is the climax

(See YES, p. 7)



# Simple, Stirring Music In Bluegrass Concert

by Dede Spracklin  
and Anders Gyllenhaal

"Merle and I are just as informal as the music we play and that's probably a good thing. I don't like to put on any airs because that might make you think I was something I wasn't, and that wouldn't be fair."

Doc Watson finished tuning his banjo and frailed his way into "Frosty Morn," a song he said had "an awful lot of flavor in it." Everything Doc Watson and his son Merle played last Saturday night in a packed Lisner Auditorium had a lot of flavor in it.

He did not try to be something he wasn't; he didn't have to. What he was was fine for the wide mixture of ages and accents of the area's Doc Watson enthusiasts who crowded into Lisner to hear the blind master of bluegrass and mountain music. They played rich blues, flat-picking bluegrass and traditional ballads, and the audience loved it.

With guitars, a banjo they each took a turn with, Merle's slide guitar, and Doc's harmonica and deep smooth voice, they played for an hour and a half—mostly songs Doc has by now made familiar to any bluegrass fan and some others off an album he is about to release. The album will be titled *Two Days in November*, "a kind of provocative title," Doc chuckled.

They were good. Bluegrass music doesn't come any better; no one picks as clean and fast as the "Doctor."

They opened with "Way Down-town," a traditional tune arranged

by Doc. He and Merle shared the instrumental breaks. Doc would finish a chorus and call out, "Talk about it son." Merle would take a verse, picking out some phrases that would leave the audience cheering. But his father still had the jump on him; Doc Watson slid through break after break making it look easy, his fingers moving so fast you could not see them.

While he was tuning or straightening his harmonica before each number, Doc talked, making his audience feel as if they were sitting in his living room. "You know, lately," he said, "it seems like Merle is about to catch up with me. He's coming along with it (his picking) I must say. So I guess on this next one he can take some of it and I'll take some of it."

Merle smiled at his father's remarks, but he never said a thing, never opened his mouth. He sat on the stage, picking and frailing, and like his father, never missed a note. "I tease him a little on the stage to make him smile," Doc said. "Course he won't ever say nothing."

"Poor Boy Blues," a song of the new album, had the audience roaring. He followed it up with "Deep River Blues," one of the first songs Doc ever learned. You believe Doc when he sings the blues.

His range of music styles is wide. "Freight Train Boogie," was just like you'd expect: a driving beat and long wails on the harmonica. "Peach Picking Time" had a bouncing beat and a smooth melody. Doc's yodeling fit right in with picking peaches.



Doc and Merle Watson perform in Lisner Auditorium. Bluegrass and mountain music fans were treated to a concert of simple, compelling music. (photo by Bruce Cahan)

They played 16 songs in all, and when Merle guided his father off the stage, the audience rose and demanded an encore. Doc and Merle returned and played "Going down the road feeling bad."

Doc Watson is 51. He's been playing since he was nine, and in the early 60's his popularity began to grow from out of the small music circles, to the college campuses and now to music appreciators of all ages and tastes. Doc's music is universal. But this success seems hardly to have tainted the dignity and apparent simplicity of this great performer.

He learned most his songs off records and from local and family traditions.

But whether it's a Jimmy Rodgers, Carter family, or an ancient

traditional tune, when Doc Watson plays it, it's strictly Doc Watson. He arranges and leaves a deep mark on each of his numbers. His style is so distinct that a beaten song like "Frankie and Johnny" can sound like an original composition when the Doctor applies his medicine.

Saturday night left no doubt that here was something authentic; there are precious few performers who can, with two guitars and one voice, fill a hall like Lisner with that kind of spirit and warmth.

Doc Watson is deeply honest; his music is a reflection of that honesty and that is why he can so successfully bring the simple stirring of the Southern hills to this busy metropolis.

Hickory Wind, a young bluegrass group from West Virginia, played

before Doc Watson Saturday. With a string of traditional bluegrass tunes including "Orange Blossom Special," they had little trouble lifting the already excited audience.

The group tried several of their original compositions, of which some were a strange mixture of bluegrass background and folk rock melodies. These did not fare as well with the audience as did their traditional tunes.

Hickory Wind played for about 45 minutes, which seemed the right amount of time to devote to this new group and to whet the musical appetite of the audience. Just before their last number, the banjo player announced, "We're going to play one more and then let the Doctor come out and blow you all away." His prediction proved correct.

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# Jazz Piano, Czech Films, Faculty Recital, et al

The Program Board's Social and Concert Committees will present the Mike Longo Trio in the Center Theater on Saturday, Feb. 16 at 8 p.m. Perhaps best known as the pianist for Dizzy Gillespie's jazz quintet, Longo is a highly respected musician and composer in his own right, with two albums to his credit. The program is free to the public. There will be a reception following the performance in the Leggett Room.

The Program Board's Art Gallery Committee is featuring an art therapy exhibit in the Center Third Floor Gallery. The show, scheduled to run through Feb. 25, exhibits work by students of the Art Therapy program of the Graduate School of Arts and Sciences.

Students of the Art Therapy program have all demonstrated proficiency in the basic areas of visual arts, and the paintings and sculptures in the exhibit were done in connection with their art therapy courses, as responses to assignments designed to teach methods that will later be used in the diagnosis and treatment of patients. In addition, the projects provide the experience of participating in art therapy as well as sensitizing the students to the psychological values inherent in art expression.

The GW music department will present the third in its series of faculty concerts tomorrow at 8:30 p.m. in the Center Theater. The concert will feature Janet White, soprano, accompanied by Richard White, oboist, and Robert Parris, pianist. Included in the concert will be works by Bach, Strauss, Wolf, Mahler, Brahms, DuParc, Debussy, Faure, Menotti, and Canteloube. The concert is open to the public free of charge.

On the weekend of March 1-3, four Washington institutions will host a Czech New Wave Film Festival. To be held in the Center Theater, the festival is sponsored by the Smithsonian Resident Associates, American University, GW, and the Capital Area Media Educators Organization.

The festival consists of ten feature-length films made by native Czech filmmakers in the 1960's before the Dubcek overthrow and the Russian invasion. Popularly known as the Czech New Wave, this renaissance will be represented at the festival by *Fireman's Ball* and *Loves of a Blond* by Milos Forman, *Adrift* by Jan Kadar, *Intimate Lighting* by Ivan Passer, *Closely Watched Trains* by Jiri Menzel, *Diamonds of the Night* by Jan Nemec, *Murder Czech*

Style by Jiri Weiss, and *All My Good Countrymen* by Voytek Jasney. The festival program also includes Milos Forman's highly acclaimed American production, *Taking Off*, as well as the American premiere of premiere of Moskalyk's *Dita Saxova*, screenplay by American University Prof. Arnost Lustig.

The festival will also feature personal appearances by most of the filmmakers. Further information on scheduling and ticket prices can be obtained by calling Gary Hirschl at the Program Board, 676-7312.

Tomorrow night at 7 and 9 p.m. the Program Board's Film commit-

tee will present the movie *Lovers and Other Strangers* in the Ballroom. Tickets may be purchased at the Information Desk for 75 cents.

Tonight, at 7 and 9 p.m., the Law Students' Film Society will present the movie *Casablanca* in the Ballroom. Admission is 75 cents.

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A. Fan

### Dear A. Fan:

First off let me thank you for the wonderful weekend I had preparing to answer your letter. We really had a ball experimenting with Akadama Red, White and Plum. And the only reason I'm not still partying it up is that I had to meet a deadline for this column. There are so many ways you can enjoy Akadama, I like to think of it as the Kama Sutra of wines. Here are some of my favorite recipes. Bottoms up.

### OUTRIGGER PUNCH

2 bottles Akadama White  
1 can frozen concentrated limeade  
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Mix together in punch bowl with pineapple and lime slices. Serves approximately 10 medium size cups.

### SANGRIA AKADAMA

2 bottles Akadama Red  
1 quart of club soda  
1/2 can frozen concentrated lemonade  
Mix with lemon and orange slices in large pitcher. Serve over ice.

### PLUM DUCK

1 bottle Akadama Plum  
1 quart extra dry champagne  
1 small block of ice  
Sliced oranges and strawberries  
Mix in punch bowl; serves approximately 10 medium size punch cups.

### AKADAMA BRASILIA

Equal parts Akadama Red and orange juice  
Spritz of soda  
Serve with ice.

### AKADAMA SPRITZER

Pour chilled Akadama Red into tall glass with ice. Add soda and stir gently.

### VODKADAMA

1 part Vodka  
1 part Akadama Red  
(or add to taste)  
Twist of lemon

### PLUM AND BRANDY

1 part Akadama Plum  
1 part Brandy  
Serve in a large wine glass or brandy snifter.

### RED BALL EXPRESS

1 jigger Gin  
Add Akadama Red to taste  
Twist of lemon  
Sensational!



Listen to Mama, and pass the Akadama, the wine that tastes a lot more than it costs.

## YES, from p.5

of the movement following a great build-up vocally and instrumentally. A bass solo as Chris Squire is featured is accompanied by White's crisp percussion work.

This section really rocks as guitar and keyboards begin to rebuild on this solid musical platform of bass and drums. A great solo by Howe on his electric and pedal steel guitars stops suddenly as Alan White takes complete solo control using everything from bells to synthesized drums. Wakeman adds dissonant mellotron chords, representing sources of evil, to this section. Penetrating through the chaos, Howe's guitar repeats the nursery rhyme as the rest of the band mellows out to the "Nous sommes du soleil" theme signaling the end of the spiritual journey.

Yes has succeeded musically with this album. It remains to be seen how well *Tales From Topographic Oceans* comes off in concert, but Yes has been able to reproduce their material live excellently in the past as exemplified by the live *Yessongs* album. Hopefully Yes will be able to take their fans with them on their journey of the mind and soul, and this album should bring more respect and critical acclaim for this British band.

## February 16

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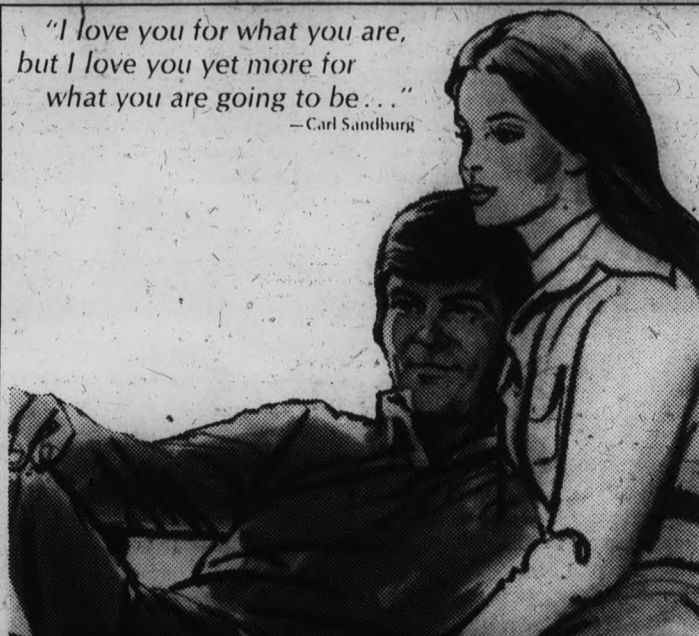
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## HOSPITAL, from p. 1

support for the hospital workers at the meeting, including Sue Mele of the Campus Organization of Women (COW), Kofi Asinor of the Black People's Union, and Sara Smith of the Young Socialist Alliance (YSA).

Mele said the hospital discriminates in the amount of pay raises and in the handling of patients, according to sex. "Most of the people who hold the lowest paying jobs are women," Mele said.

Sara Smith said "1199 is organizing to change the priorities at the hospital. Students can help by raising money, organizing delegations to the Administration to support hospital workers, and signing petitions."

Gwen Daugherty, a worker at the hospital said, "We need the support of the GW community and the support of the student body in our struggle."

Asinor said, "Black workers at GW have the lowest paying, dirtiest jobs and the least chance of advancement. The majority of the workers affected by the union efforts are black. The administration must decide whether to aid in the eliminating of the injustices and inequities which exist or whether they shall be eliminated along with these injustices and inequities."

Anne Wesche, president of the Young Republicans, issued a statement Tuesday which stated, "We support the hospital workers right to form a union, however more importantly we support the hospital workers right not to join the union if he so chooses. We are also opposed to the union being able to strike, thereby endangering the health of the patients."

## Crisis and Computer Increase Applications

Director of Admissions Joseph Y. Ruth said a rise in applications to GW for the coming year was due to a new computer searching operation and to a trend to return to urban campuses, due in part to the energy crisis.

Ruth said he feels the computer operation, called Student Select Search, run by the College Entrance Examination Board (CEEBS) in Princeton, N. J., has been especially helpful. Students enter into the Select Search by sending grades, college board scores and other information to CEEBS. CEEBS goes through their lists and chooses those students that meet the standards of the participating college and sends their records to the school.

"This Student Select Search is thought to account for a bulk of the increase in admissions," said Ruth.

Ruth also attributed the increase in applications to a "slight trend of interest back to the urban institutions." He attributed a decrease in enrollment in 1970 to the interest in ecology and natural environments.

"The gas issue and the economy in general are also affecting applications from Montgomery County have been sent to GW than ever before."

People are looking for places near home," said Ruth. "For example, more applications from Montgomery County have been sent to GW than ever before."

According to the Chronicle of Higher Education, almost 50 per cent of all applicants applied to only one college last year, the college they are now attending. Nine per cent applied to three other colleges besides the one they are attending, and 9.8 per cent of all freshmen applied to more than three other colleges.

The number of applications received so far is 400 ahead of the same time last year. Ruth does not attribute a drop in the application fee from \$25 to \$10 as having affected applications that much this year, as the change was in effect last year as well.

The Social Committee of the Program Board will be sponsoring a series of Saturday night Coffeehouses to begin in late February. Anyone interested in performing please contact the Program Board Office at 676-7312. Ask for Susan Bailey.

Sitter for 2-month old and help with housework 2 mornings a week. Own transportation on to South Arlington, \$20/wk. Or sit with child 11 a.m. to 12:15 p.m. 2 days a week at GW Law School, \$5/wk. 684-8491.

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Attention: All moderate-liberal Republicans. The Ripon Society is organizing on campus. A meeting will be held Thurs., Feb. 21, at 8 p.m., rm. 407 Center. For more information contact Howie 676-7898 or Paul 676-7897.

Prof. Philip Gary, Virginia Polytechnic Institute College of Architecture—Division of Environmental & Urban Systems, will be on campus 407 Marvin Center 9-12 a.m. Friday, Feb. 15, to talk with interested students who wish to go to graduate school in Urban Affairs, Urban & Regional Planning, Urban Design—Funds to support graduate students are available. Several scholarships designated for minority group students.

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# Editorials

## About Time

It has become clear that regardless of what hospital workers do or say, the GW Hospital Administration is neither going to allow the vote for union formation nor take any sort of conciliatory action towards the fired employees.

Recognizing this fact, members of local 1199 met with campus organizations and resolved to go to President Elliott today and request that he take action (see story p. 1).

The situation at the hospital has settled down, at least in appearance; it is no longer making the news. But this is the case only because the hospital administration has succeeded in instilling enough fear in its employees to halt, for the time being, their overt union actions.

Obviously, this has not solved the problems, nor has it created a healthy atmosphere in which to run such an institution. If the hospital administration refuses to face the facts, then it is up to President Elliott. He is the one with the ultimate decision and he has the power to address the grievances of the workers.

He not only has the power, but it is about time he used it. We urge the President to meet with this group and listen to what they have to say. Clearing up this sad affair can only serve to improve the hospital and its ability to serve the community.

## Fonda's Fight

The American public has been duped (either by the Nixon Administration or by themselves) into believing that the war in Vietnam is over. Neither has the war ended nor has the U.S. role in Vietnam ceased to be.

As Jane Fonda pointed out (see story p. 1), the Paris peace agreement of a year ago has only allowed President Thieu to set up a U.S. supported and subsidized police-state. Thieu, who has the complete backing of the Nixon Administration, has continually refused to restore the democratic liberties that were called for in the Paris agreement, thus condemning the Vietnamese people to countless more years of war and repression.

The American people were told that they could relax their collective consciences after troops were withdrawn, but such is not the case. The United States accepted the responsibility for Vietnam many years ago, and contrary to President Nixon's statement, has not been able to walk away with a clear conscience.

Fonda is campaigning to alert the public to what is happening and how to change it. The American public must once again campaign actively to exert pressure on Congress to cut-off financial support to the Thieu regime.

Every concerned American should write to the State Department, the Saigon Embassy, and to his or her Senator and Congressperson demanding a cessation of U.S. funding of South Vietnam.

## Support PIRG

A copy of the *Hatchet* came my way the other day and I'm reduced to writing my unqualified support of PIRG and urging the GW administration to incorporate PIRG in its registration process.

Being close to PIRG—by basic philosophy and geographical proximity (I am a neighborhood pharmacist)—I'm aware of the work of Director Jim Vitarello and his volunteers. I've seen their intensive efforts in the exposure of inadequate pharmaceutical services offered to District of Columbia residents and I've witnessed their work in other consumer issues, e.g. rent controls and others.

PIRG is sort of a campus child; its birthplace is the GW campus. It would be horrendous, indeed tragic, to let a combination of financial problems and administration oversight to halt this embryonic beginning of a group badly needed in the District.

PIRG, as I see it, is a public service. It's rewarding to see it rush to the aid of citizens who need fairer opportunities for decent living, a chance to progress, and get a real break in better medical service.

PIRG may be ailing, but by no means is it incurable. I genuinely urge everyone to join in supporting the idea of getting GW to include PIRG in its registration packet.

The case Vitarello makes for PIRG's existence is compelling. Chronic indifference whether by the administration or anyone else, should be replaced by swift response of financial support and active volunteer effort. Rejection of PIRG would be a retreat from the 20th century.

I'm happy to make a personal contribution to PIRG. Let's keep it alive...and growing.

M.L. Marks P.Ph., GW '60  
Prescription Center  
2001 Eye St., NW

## More Sculpture

It would be a disservice to the creator of the fascinating piece of sculpture now inhabiting the quad to allow a few vocal, if unemphatic individuals' views, to monopolize your *Letters* column.

As I see it, the "hideous unbridled aestheticism" (when has aesthetics ever been a bridled subject?) that this piece represents is welcome on a campus as a whole lacking in creative concerns. Art is primarily taste, but isn't the work well-balanced? Could you say it lacked tension, drama? Isn't the quad setting perfect? And don't the materials used in its construction provide a convincing contrast to the impersonal edifices that surround us? Indeed, the work seems to express an action many of us would like to take regarding those buildings.

I would have trouble imagining a better-conceived creation. I hoped it would have occupied its quad position for years (or at least until someone paves the quad).

I'm not connected with the art department in any way.

L.R. Mumford

## Plus-Minus

I read with interest your editorial "More or Less" supporting Prof. Hill's proposal for grade reform (*Hatchet*, February 4, 1974), and I

## GW Cager Fans Need Sportsmanship

As a nonpartisan guest of a George Washington University alumni, I attended the February 9th basketball game at the Capital Centre where the Colonials met the Terrapins. It was a good feeling to be a spectator once again at a college athletic event.

To my dismay, I found the lack of sportsmanship among the GW fans abhorrent. Concomitant with the acceptable boos and jeers were shouts of profanity. Some of the students seemed to enjoy giving the "high sign" whenever possible. And if these are not sufficient examples, let me further relate the incidents of soda cups, empty and full, thrown onto the court along with other tossable trash.

The above activities were concurrent with GW's inability to score against the Terrapins. But, in the name of sportsmanship, in setting an example for the children brought along to experience (some for the first time) an athletic activity of this type, let's see if the George Washington University student body can't straighten up its act and show some class in losing as well as winning.

Lynn R. Siegel

feel compelled to offer some candid observations and opinions.

Though I heartily applaud change in the grading system, we must realize that the essential process is the same regardless of the quantity of grades available. The suggestion that all professors be "obliged" to implement the 15-grade system does not also "oblige" the various instructors to have one B+ mean the same as another instructor's B+. We are still plagued by the problems of objectivity and consistency on all levels, between the instructor and the various members of each class, between different classes of the same course, between professors, departments, schools, and indeed, most obviously between universities.

A grade measures only an individual's ability to score on the particular test instrument utilized by the instructor. A perceptive historian who does not write well is burdened with a poor grade in history rather than in composition. A multiple choice exam cannot deal with the subtleties of a discipline, nor can it take into account a student's poor health at test time. Statistically, a student could score 50 per cent (an F, or an F-) on a true-false exam by simple chance.

There is a bigger issue here than which kinds or quantities of grades are preferable. Dissatisfaction with grading systems is not a new topic. Students and authorities agree that grades tend to foster an "unhealthy learning environment"—concern with academic "hurdles" rather than the integration of subject matter, the intense competition which leads to academic prostitution, "please the teacher" behavior, term paper services, cheating, taking amphetamines to finish a paper, lying, collusion—the list is unfortunately long. What causes this undesirable behavior? Grades. How can this behavior be reduced or eliminated? Eliminate grading.

Arguments have been advanced to support grading, with graduate school admissions being the most often voiced. Initially, this argument is only useful if you assume that all students desire admission into graduate school; those students who do not opt for graduate school are still saddled with grades and all that grades imply, and are therefore unjustly hampered. Further, if the prospective graduate schools do not use the 15-grade system, they will simply convert the grades back into the old 5-grade system. Grades serve only as administrative conveniences for the administrative machinery in the Admissions Offices' efforts to rank one person as better or worse than another.

If The George Washington Uni-

versity sincerely strives to excel in private education, let it expend its energies in providing superior instruction and adequate facilities. It is, or should be, the role of the faculty to teach, not to sit in judgement. The competent students of an excellent institution will be easily recognized by graduate faculties, with or without grade sheets.

Donald R. Levy '73  
Graduate School of Education

## Criticism of CAR

After having read Mark Brodsky's Feb. 11 article on the Committee Against Racism (CAR), I was disturbed by two particular passages in it which, if accurate, reflect poorly on the premises, methods, and aims of CAR as an effective combatant of racism.

First Brodsky said, "He (John Presley) raised the question of whether the theories were being studied (at GW) critically or uncritically." What does this mean? Are we supposed, then, to look at all or any controversial issues from the point of whether or not we agree with them? For example, if homosexuality offends us, shall we ban it—as has been done—and will such a ban eradicate it? I think we all know the answer to that. If one enters into "study" with his mind already decided as to the conclusion, there will have been no study. Any objective research and criticism should point out the favorable and valid as well as unfavorable and invalid aspects of the subject; critics cannot exclude points which may be inconvenient to their own arguments or incongruous with their own personal feelings, nor include only what they like, and truthfully call themselves objective. Like it or not, in an "institution of higher learning" such as GW, one should expect just such objectivity, and nothing else.

Second: "Academic freedom is a myth... (for) those in power... (it is) only open to those who state orthodox ideas. Maybe it's time for other people to decide who should have academic freedom and who should not." The quote suggests that Presley's main fear is that white people *en masse* will believe these unsubstantiated theories. If they do, it will be because they have *always* believed them, anyhow—whether or not consciously—and are still *willing* to do so. And no amount of suppression can stop that.

And surely Presley is not suggesting that the "other people to decide" on who should have academic freedom will be Blacks. (See MORE LETTERS, p. 11)

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# More Letters

Such a suggestion would be unrealistic because the proportion of Blacks in the general population as well as on this and many other campuses is not yet great enough to command that much influence.

In effect, Presley, if quoted correctly, is saying: "Let us who feel this way gag those who feel differently, instead of trying to get true academic freedom for all."

If, as the quote suggests, striving for true academic freedom is futile, then trying to gag "those who state orthodox ideas" is even more futile since the same "power structure" that would have to accede to academic freedom for it to become a reality would also have to accede to gagging itself, which is still a remote likelihood. To be sure, any gag laws enacted will affect foremost those who do not control (in this case, Blacks), and whoever doesn't think so had better stop and think again.

Lastly, it is very unsound, two-faced, and useless to criticize the Nixon Administration's policies on one hand, while on the other to seek to employ one of those very same policies: silencing the enemy. The "uncommitted" majority will not be "won over" by such thoughtless and outright duplicitous argumentation.

Prejudices, fears, and bigotries, which among other things (like economic self-interest and sanctimony), move people to racism (which is the practical application of beliefs of racial inequality as distinguished from the beliefs themselves) are not going to be eradicated by gag codes. These beliefs are the

roots of racism, and, as with much urban crime, we must get to the roots of the problem, because simply chopping away a tree trunk without uprooting it will not prevent the trunk (or the problem) from growing back.

I hope CAR will focus upon exposing and discrediting people like Schockley and Jensen through polemic dissemination of the facts—facts which show:

1. that these theories are totally unproven,
2. that, even if true, they cannot fully explain the present social situation in this country,

3. that they can hardly excuse this country's past or present policies of exploitation against Blacks,

4. that William Schockley has absolutely no training, expertise, or credentials as a geneticist or a "eugenicist," and

5. that Schockley has refused to publicly reveal his sources of revenue.

CAR must not waste precious time and energy in futile pursuits (such as unconstitutional gag laws), the results of which will hurt Black people first.

L. Brockman

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Jack Battle 6'5" Marshall freshman ignores the presence of 6'11" Clyde Burwell on his way to two points in Tuesday's 63-57 loss to the Thundering Herd. (photo by Carol Hodes)

# Herd Stampedes Colonials

by Jim Thomas  
Co-Sports Editor

Perhaps it's possible for a UCLA to play eight minutes of good basketball and expect to win, but not a GW.

For the first 32 minutes of Tuesday night's 63-57 loss to Marshall, the Colonials stood around aimlessly, resembling anything but a college basketball team. In the game's final eight minutes the Buff underwent a sudden transformation, characterized by scrappy, inspired play that almost overcame a 51-34 Marshall advantage.

Both teams started slowly, with GW apparently suffering hangover effects from Saturday's 21 point setback against Maryland and Marshall trying to avoid their sixth loss in their last seven games (including an 83-63 drubbing Monday night at the hands of lightly regarded Rhode Island).

Almost three minutes had elapsed in the opening half before Marshall guard Tom Ferrell scored the game's initial points. Turnovers and poor shooting marked the lackluster performances by both squads.

The Thundering Herd employed a variety of defenses, the most effective of which was a triangle-two arrangement. The Marshall front-

court men played a zone, keeping Clyde Burwell away from the basket, while Herd guards put man-to-man pressure on the Colonial backcourt.

As a result, both Burwell and Keith Morris achieved the dubious distinction of being held scoreless in the first half. Only ten first half points by Haviland Harper allowed GW to go into the locker room at half-time with just a six point deficit, 26-20.

In the second half, Marshall continued their aggressive play, pressuring GW's inept offense into more turnovers (20 for the game) and errant shots (35 per cent game total). Although grabbing 10 rebounds, Burwell was pushed around all evening.

Morris was still hampered by assorted bumps and bruises suffered in the Maryland game. He never got untracked, finishing with a season low of five points.

Aided by some fine outside shooting by Jim Peters and a full court man-to-man press, which harassed Marshall's ballhandlers, GW began to reduce a 17 point Herd advantage.

However, the Colonials made the

mistake of repeatedly fouling one of the nation's leading free-throw shooters, Ferrell, and never got closer than a four point deficit, 61-57.

The defeat buried any latent Colonial NIT hopes, and with such fine teams as Cincinnati, Syracuse, Virginia Tech, and Georgetown on the remaining schedule, coach Carl Slone's hopes of a second straight winning season were considerably depleted.

The Colonials travel to Cincinnati this Saturday to challenge the always tough Bearcats, who are currently sporting a 17-5 record.

| MARSHALL    | PG    | FT    | R  | PF | T  |
|-------------|-------|-------|----|----|----|
| Ferrell     | 4-15  | 9-11  | 9  | 5  | 21 |
| Imperi      | 1-4   | 2-2   | 1  | 2  | 4  |
| Smith       | 3-8   | 2-2   | 3  | 4  | 8  |
| Battle      | 5-14  | 0-0   | 4  | 3  | 10 |
| Williams    | 2-7   | 2-7   | 10 | 3  | 8  |
| Austin      | 2-3   | 3-1   | 1  | 2  | 5  |
| Bachelor    | 1-1   | 0-0   | 0  | 0  | 2  |
| Macropoulos | 2-4   | 0-0   | 3  | 2  | 4  |
| Hurt        | 0-4   | 1-2   | 2  | 2  | 1  |
| Hickman     | 0-0   | 0-1   | 0  | 0  | 0  |
| Totals      | 22-44 | 17-26 | 39 | 23 | 63 |

| GEORGE WASH. | PG    | FT    | R  | PF | T  |
|--------------|-------|-------|----|----|----|
| Morris       | 1-4   | 3-5   | 0  | 3  | 5  |
| Holloran     | 2-9   | 3-3   | 4  | 5  | 9  |
| Burnell      | 2-11  | 0-0   | 10 | 4  | 6  |
| Harper       | 8-16  | 5-7   | 8  | 2  | 23 |
| Rosenb       | 1-3   | 0-0   | 1  | 0  | 2  |
| Miller       | 0-5   | 0-0   | 3  | 1  | 2  |
| Hall         | 0-1   | 0-0   | 2  | 3  | 0  |
| McCluskey    | 2-4   | 0-1   | 2  | 2  | 4  |
| Peters       | 4-8   | 0-0   | 2  | 3  | 8  |
| Totals       | 22-65 | 11-16 | 34 | 23 | 57 |

## GW: Time to Regroup (Again)

by Drew Trachtenberg  
Managing Editor

Some basketball games can be artistic. A few are even masterpieces. The Colonials latest play could only be termed a hideous travesty, unless they were performing in the Theater of the Absurd.

In a truly sorrowful display of collegiate basketball, the Colonials allowed Marshall, a renowned loser when playing away from their Huntington, W. Va. home, to manipulate their play. GW's movement, when they did bother to move at all, was like that of a crippled puppet on string. They played without any enthusiasm, spirit or desire.

The Buff reached the depths of ineptness which characterized their

40 point loss to Pittsburgh a month ago. At that time they were able to regroup, salvage their pride, and play excellent winning basketball for five games, but Tuesday night's embarrassment drops them into a position from where they must start all over again.

Every member of the Colonial basketball team, coaches and players alike, need to take a long hard

look at what it is to play basketball and come up with a different motivating force than that which they have depended upon.

No matter what excuses are offered—such as the players were down after losing to Maryland—if the Colonials play this feebly again, all their hard and constructive work of the past two years will be for naught.

## Sports Shorts

GW fared well in the ACU-I Tournament held Feb. 8 and 9 at Maryland. GW's Andy Krumholz and Stuart Caplan captured the table tennis doubles championship defeating West Virginia in five

games for the championship.

The GW bowling team finished second to Maryland, losing by a mere eight pins as they battled Maryland down to the final frame before bowling. Mitchell Schlesinger and Sean Scott rolled 570 and 562 respectively, to lead GW.

Coach Georges Edeline has announced a meeting for all soccer players on Friday Feb. 15 at 5:45 p.m. in the Women's Gym.

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